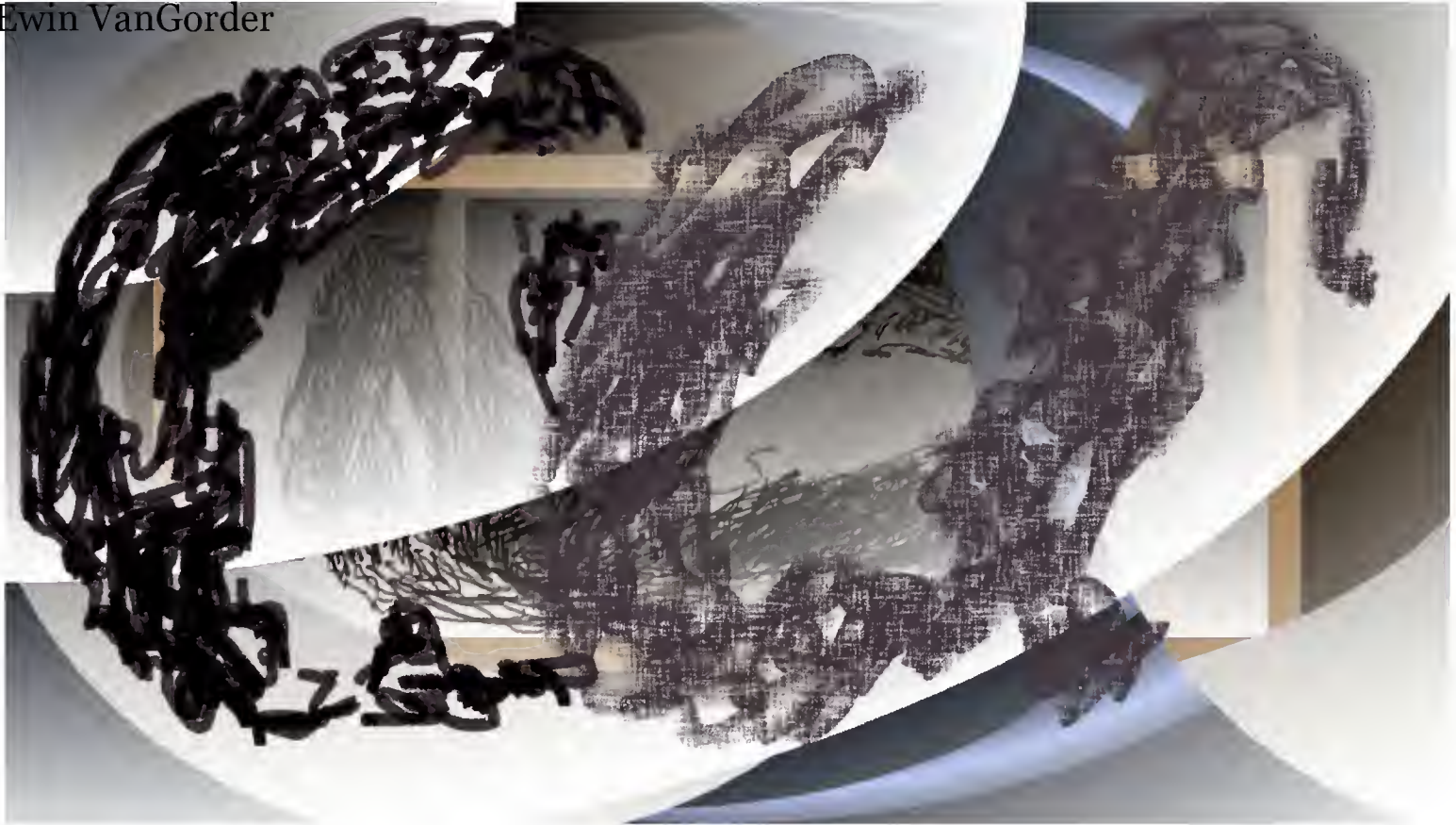


Drawing Splinters Of Semiotic Fortune

Field Variant and Invariant Object/Subject Conditionality

Ewin VanGorder



Drawing Splinters Of Semiotic Fortune

Field Variant and Invariant Object/Subject Conditionality

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Smithson relates naturally to Andre as generating tension between the analytical and Romantic and when he quotes him as in flight from reason he proceeds within the canon of his own productions to create a “flight space, and becomes interested as well in the writings of an early aviator describing the sensation... In general I like to think of the virtual realm similarly as “flight space” at the next meta level. Smithson speaks of relating pre and post history- however his idea of post history as futuristic is personal, technically that resides within any deconstruction space in which then the question has to do with the sense of scale by which one identifies a “center”.

Leja” vision is transitive”.... Is interesting as an intransitive statement: the idea thus similar to asking if transitive is the relating of things to qualities (affective) and intransitive relating of qualities to qualities (a thing in itself?) what is a thing if not as Carl Andre suggests but a hole in a thing which is not? The critical artists tend to be towards “praegnans constructio” (verb modified more to object as in the drift of the bow or perhaps line of her chin... or naturalness of art or artifice of nature which in these cases have an unstated verb form as the adjunctive, the adjunctive or placing of verb at beginning which all are variations of “drawing upon...: is implicit or hidden, thus Bohm's title Wholeness and the Implicate Order...viz his relating towards Unified Field Theory by borrowing into an Iching pro-gnosis of material as grounds of reception or as he placed neologism “rhea” mode (aperception)

Another parsing of the word skahrr or skrr (which word - I encountered in Mola's introduction to The White Works: exhibition of Brancusi and is a root of "sculpture" meaning approximately "graven" as in existing through any range of relief and between word and image) – can be found in "askance" as Michael Leja uses the word in his book Looking Askance (relating Eakins and Duchamp per the idea of image as idea) that is to reverse the building up process and find its matrix. (very appropriately to our present political status the book looks into the devolvments between vagaries of image to truth, presentation, representation) Smithson expresses a change between epochal thinking "The Gardens of history are being replaced by sites of time." As the Industrial revolution and its slant on dialectical materialism in the more generic Hegelian sense of relating values and interests as become each other, the idea of the meaning of the image entered the analytical realm of the illusory and by extension ideas of the divided and then again undivided self.... And so to Study to transport the separation from the icon or substance generated towards a world which is so photographed that a space wanderer arriving here would be hard pressed to determine whether the world came from photographs or vice versa. Askance (ask-ance?) has a ring to it similar to "aghaſt", the latter word having to do with the fondness of the Pre Industrial but rather Neo Lithic Agricultural Revolution for their herd- marked by the PIE language to Agnes as sheep , aghſtis – speech act or speech and aghaſt as fear and agra –land... thus agriculture has its culture of agust and aghaſt askance. So there is a wooliness to the heard and the herd and the seen as well seeking to be well drawn to the whole.

What interests me about virtual art is what interests me about critics such as Leja, Cronan, Bal, Smithson,(as then) the critical adjunction, in other words (or "arguments- well tempered cavalier as well formed strings of logic) the verb heads the sentence, as a creative drawing upon resource riddling nature to the nature of nature within the art of approach. In this case the inner construction of image upon its configuration is recognized as an ordering of the receptive capacity to adjust ideas of index to choate chaos and a deixis formed within semiotic response to its own making of language on those very tenuous cues which then as "weak" power become the greater wrapped chords of accordance. In other words art often becomes the object per philosophy – precisely because it is a bout "seeing" while yet also the subjective (waiting to see) there being in which image is restored to semiotics as substantial upon its very gleanings of the ephemeral.

I would say these ideas have passed from Deleuze and Derida's to an assimilation within the political sphere (and Conceptual art was the response towards studying "agency")) which does not really engage the idea, but rather an image of the idea, the value of virtual art is to make more determinative the value of making within that which is image. (Even asleep one blinks ones eyes as though to regulate light)

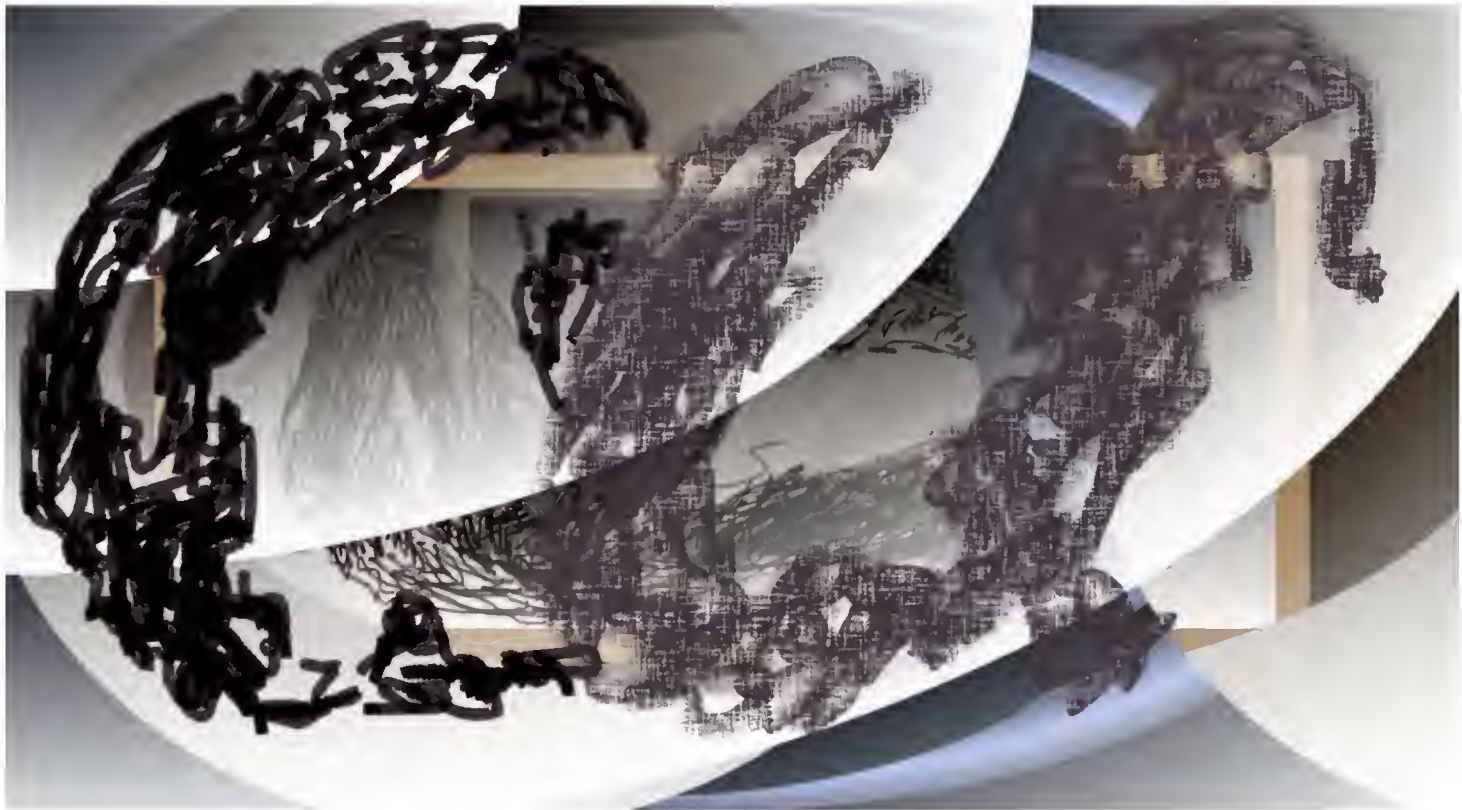
Dialectical Materialism- deserves a new approach "pan lexical immaterialism"?

Leja" vision is transitive".... Is interesting as an intransitive statement: the idea thus similar to asking if transitive is the relating of things to qualities (affective) and intransitive relating of qualities to qualities (a thing in itself?) what is a thing if not as Carl Andre suggests but a hole in a thing which is not? The critical artists tend to be towards "praegans constructio" (verb modified more to object as in the drift of the bow or perhaps line of her chin... or naturalness of art or artifice of nature which in these cases have an unstated verb form as the adjunctive, the adjunctive or placing of verb at beginning which all are variations of "drawing upon....: is implicit or hidden, thus Bohm's title Wholeness and the Implicate Order....viz his relating towards Unified Field Theory by borrowing into an Iching prognosis of material as grounds of reception or as he placed neologism "rhea" mode (aperception)

Those of Alexander's soldiers who stayed behind in India joined the matrix of Guandaran Buddhism. Those who returned carried with them an alternative which was the ink of Durur's Melancholia namely . Mannacheism as a religion they transported rather than being immersed in place. The color as symbol exists in Ad Rheinhardt's own famous Mandela etching in which he used the mapping kind of drawing shared by the Minimalists and Nauman to create zones of cultural reference appropriated and expropriated on art for better or worse and the quality very interestingly of the etching is an engraving mode mimicking Piranesi's later cataloging style post the Incarceri series. It is a good deconstruction of Piranesi because rather than referencing this latter output as an oddity it shows the sense of cultural structural intrigue by both artists give a sense of , well.... "entropy" in the Smithsonian sense of "dedifferentiation or immersion which Rheinhardt's long title directly references."Portend of the Artist as a Yhung Mandela") The Grid behind his black paintings I take to be a version into the Mandela which becomes his underground thematic.

In My Portable Prayer series I am referencing the artist's archive as existing in two places at once: the individual work and then again its series:

Desidiro ad voglio consider if you will the case of critical adjunction: (i.e. to draw upon).... And this in the sense , the transitive sense adumbration to intransitive meaning the degree spoken about reflecting in nuance the objective and subjective preconditions and then conditions stated in the poetics as envisioning to a constructed experience a ferrous philosophy or natural resolve as much as realize the musical question, per any askance or ask-ance devolves qua suchQu and a to well tempered strings of poeisis. With Leja: how one sees depends on how one looks: to develop the logic;- how one looks depends on how one reads. In this are the transpose between philosophic bracket and semiotic niche.

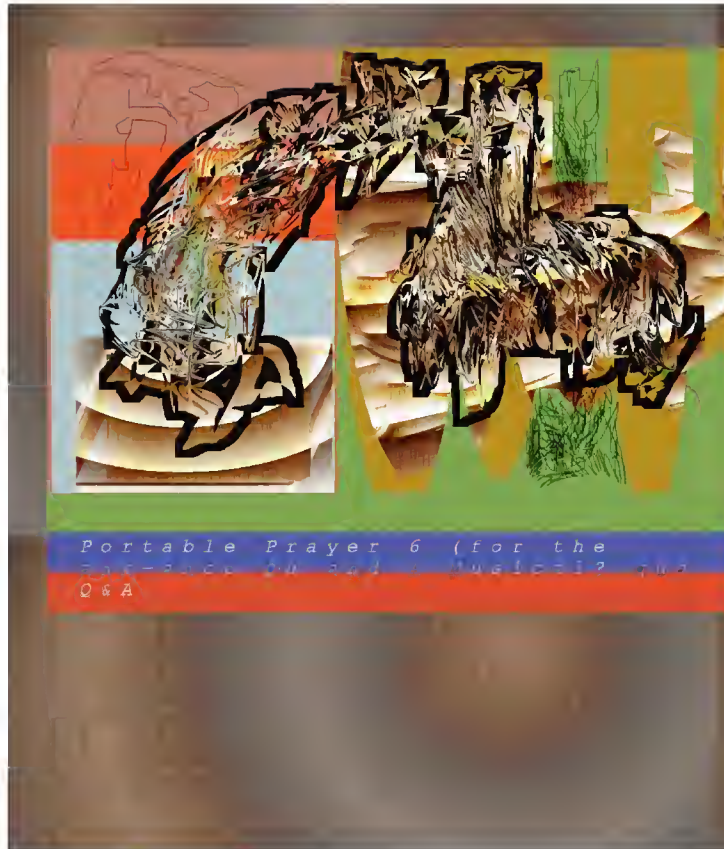




comensurate amalgamate



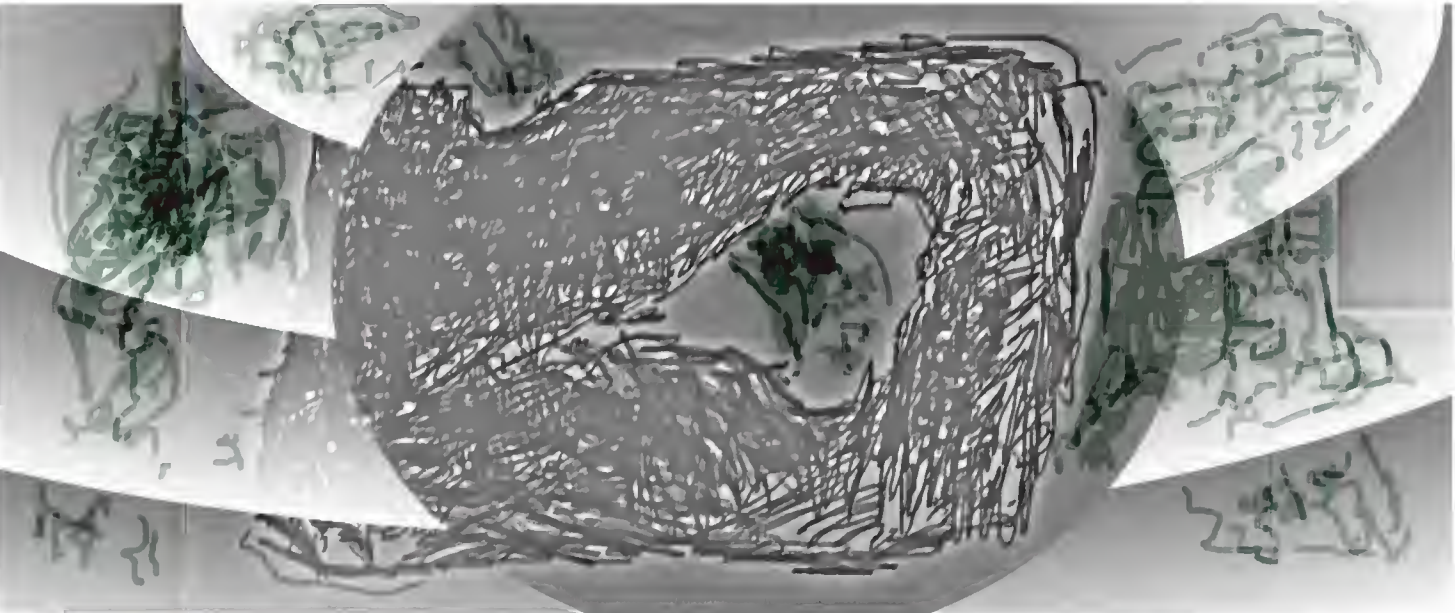
Portable Prayer
(prescient Crescent 0)



The Musical ?????

Nor Quash Qu and A QuandarY:

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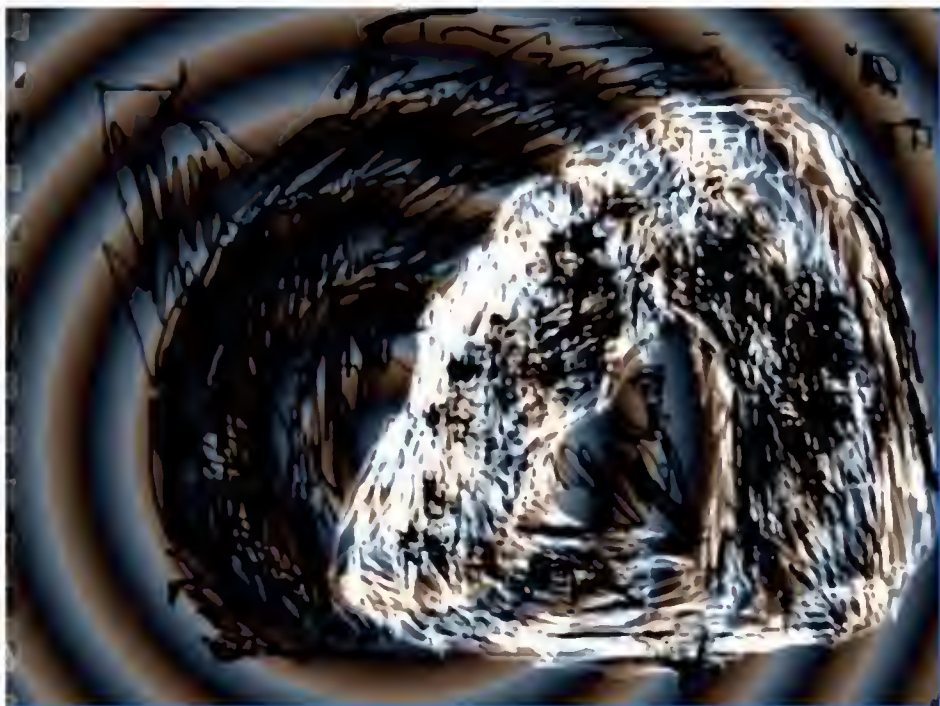






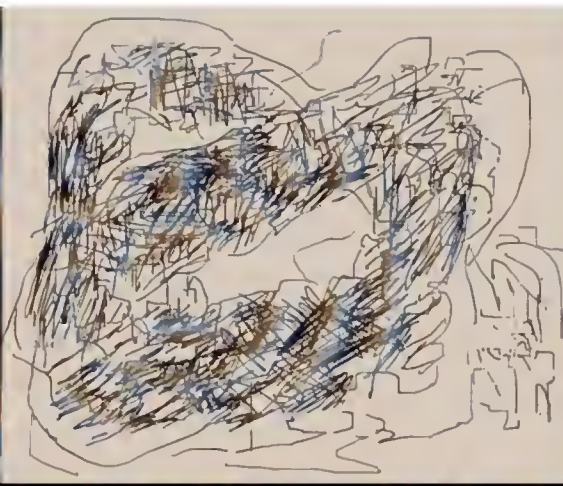










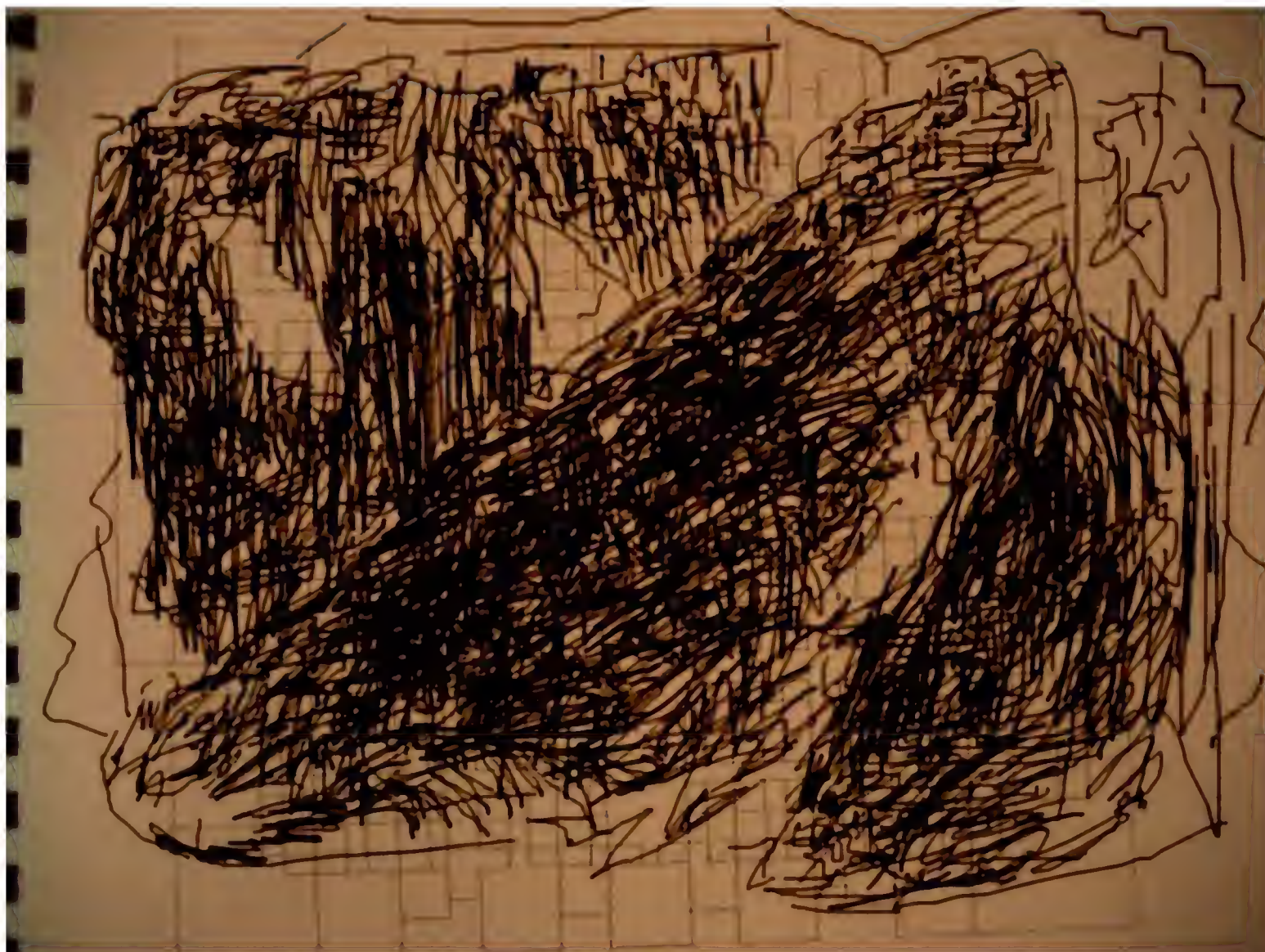


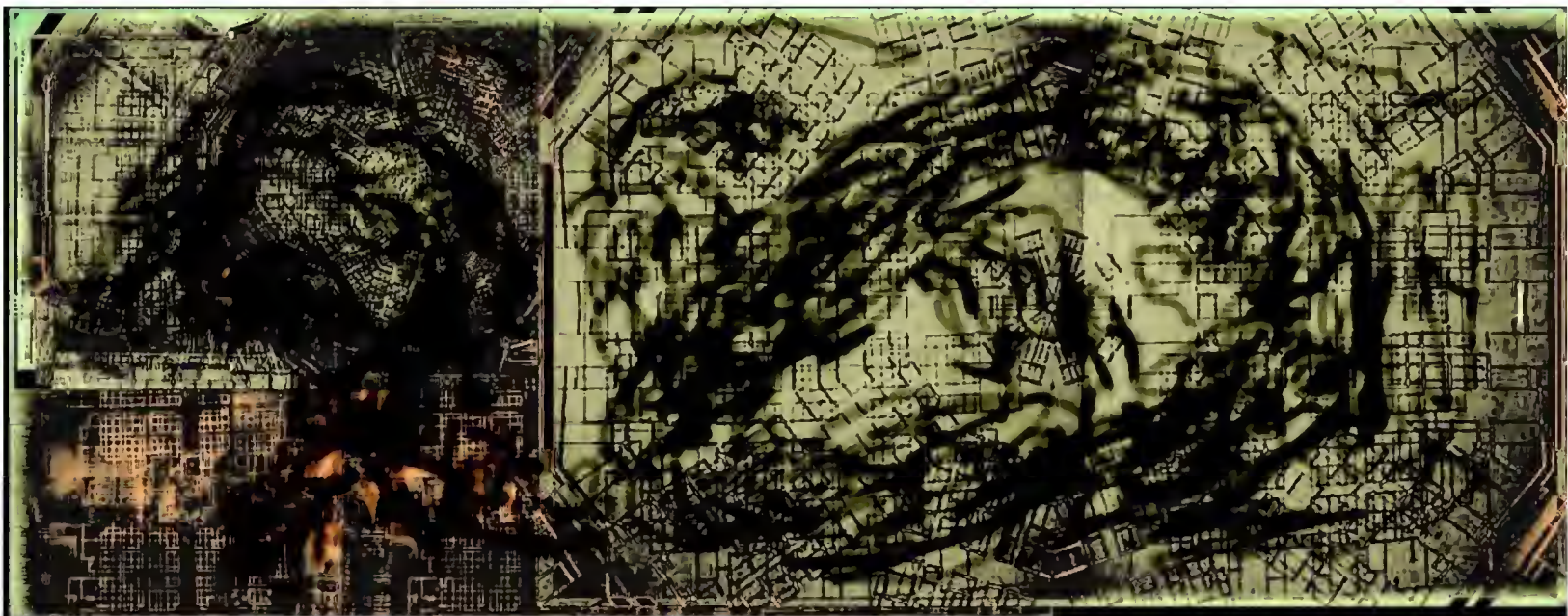
"vision is transitive" (1913) : is
an Intrusive Statement....





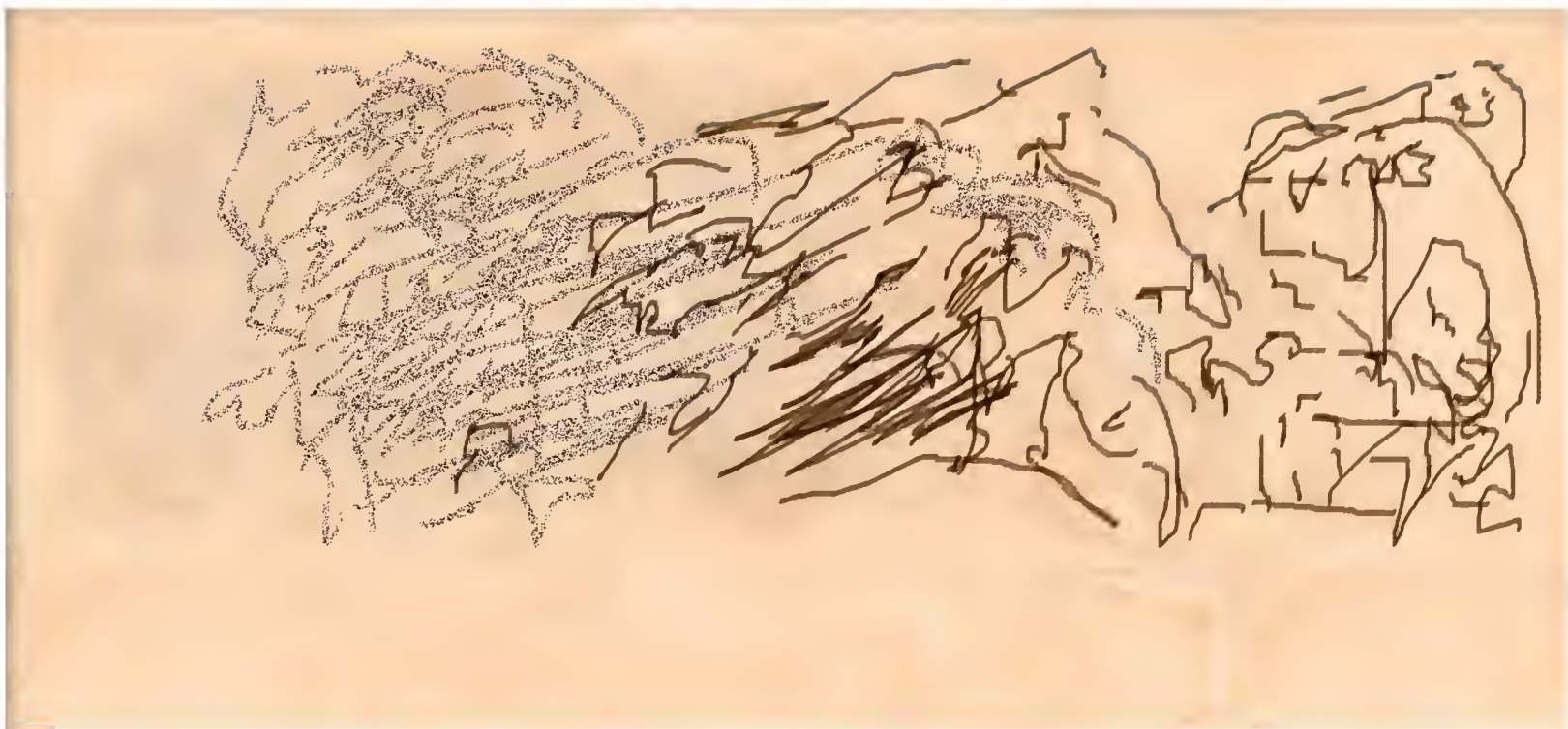


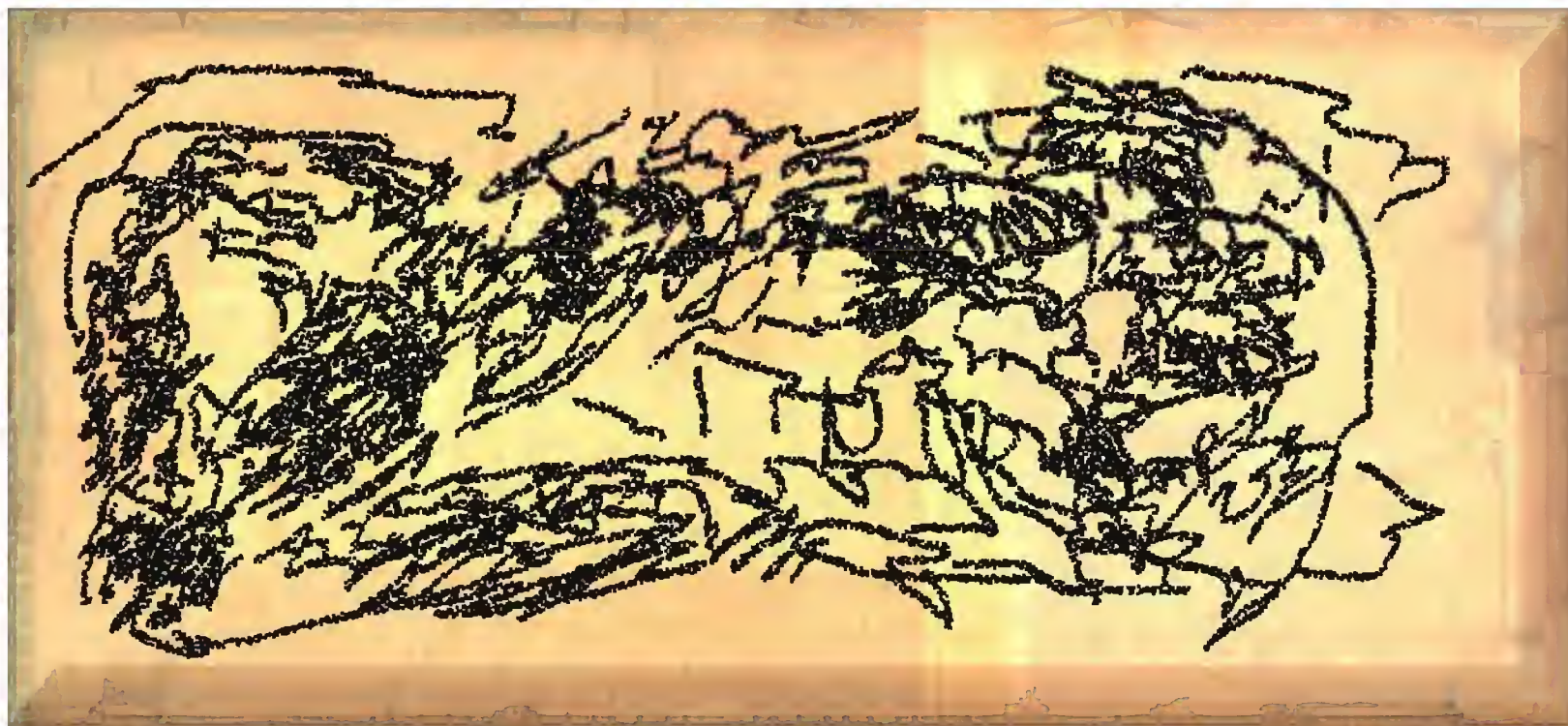


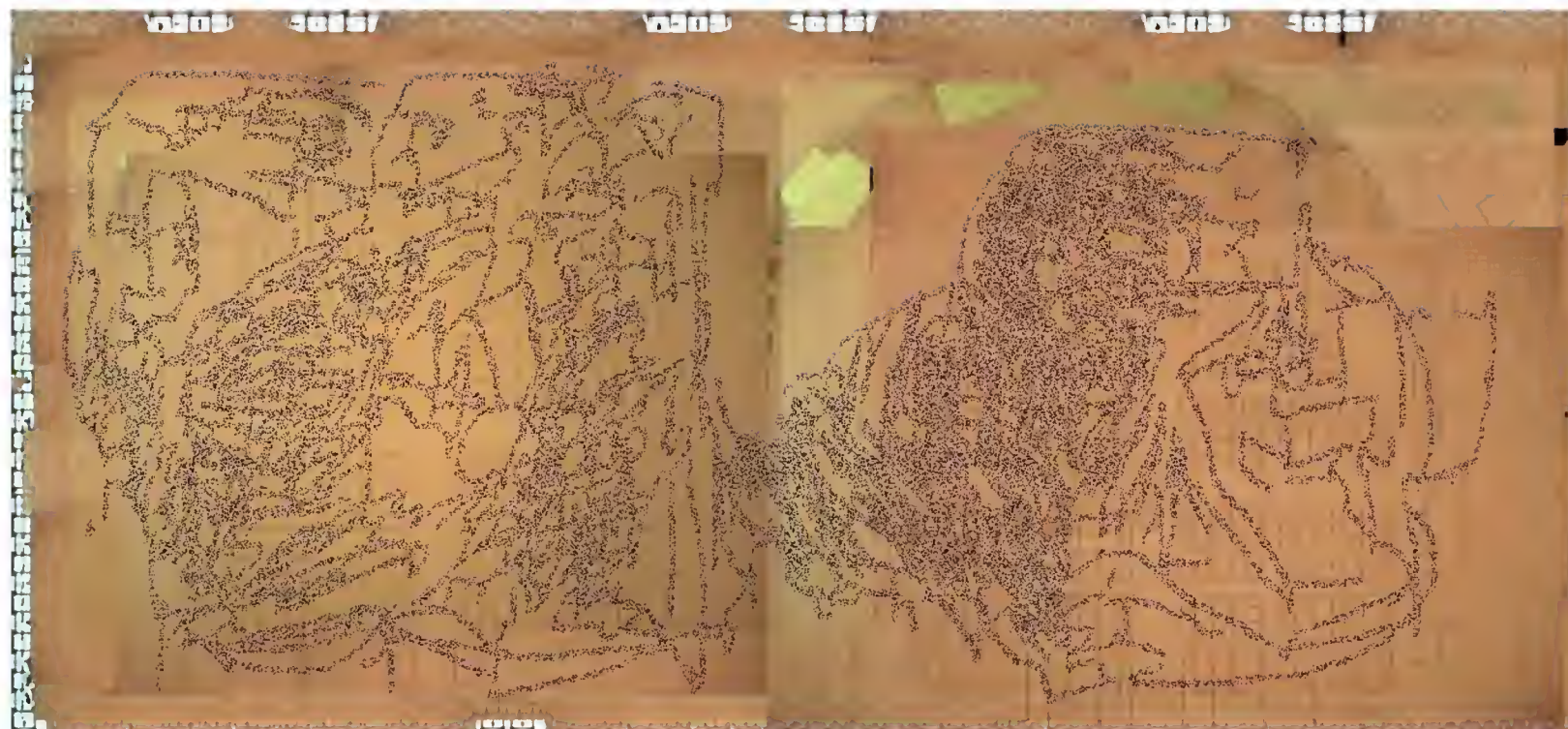




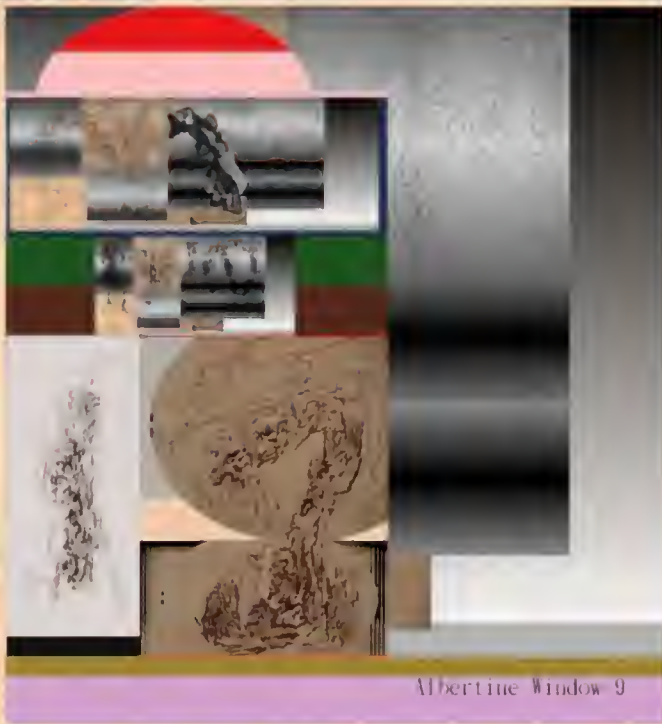


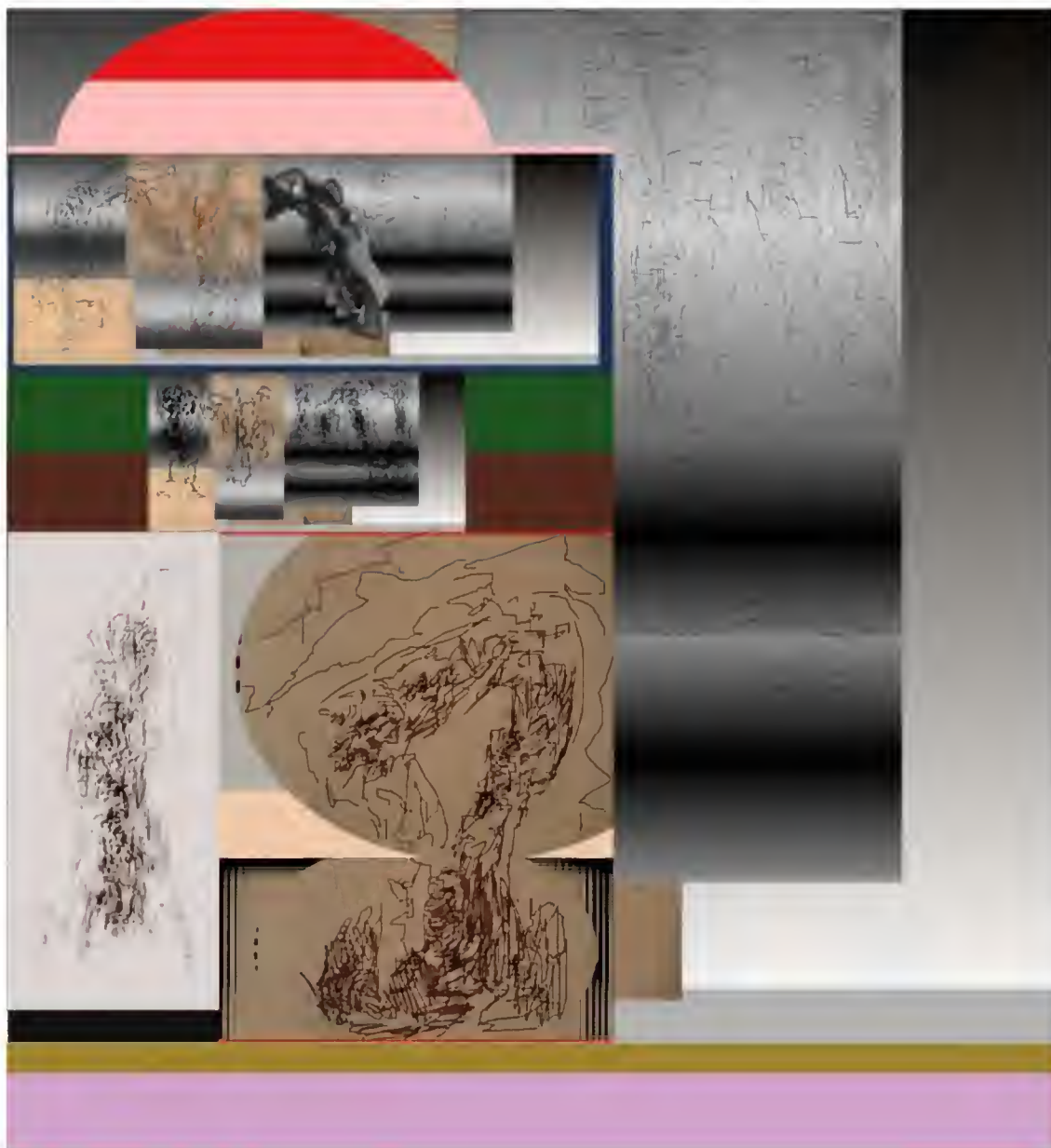


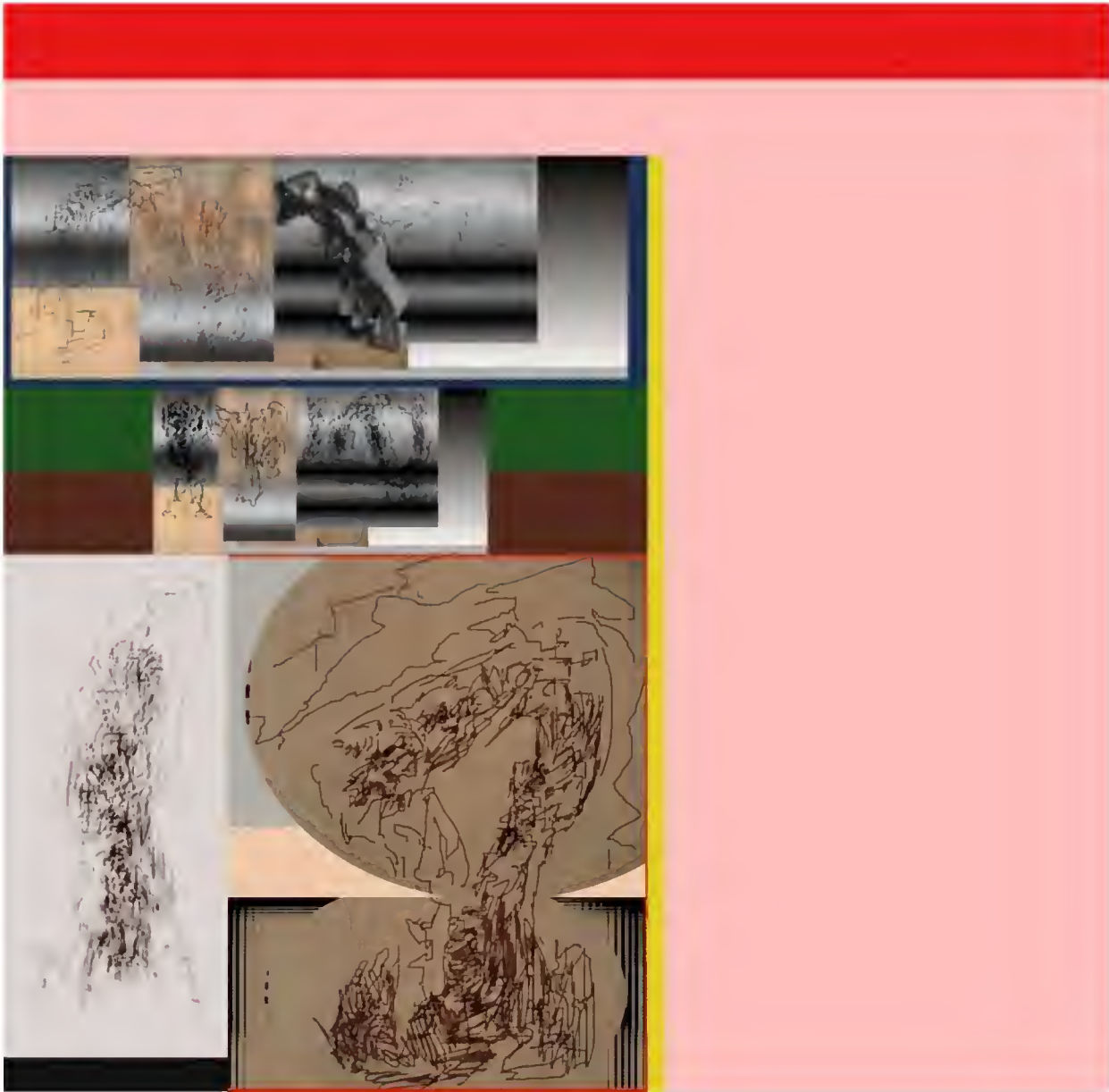




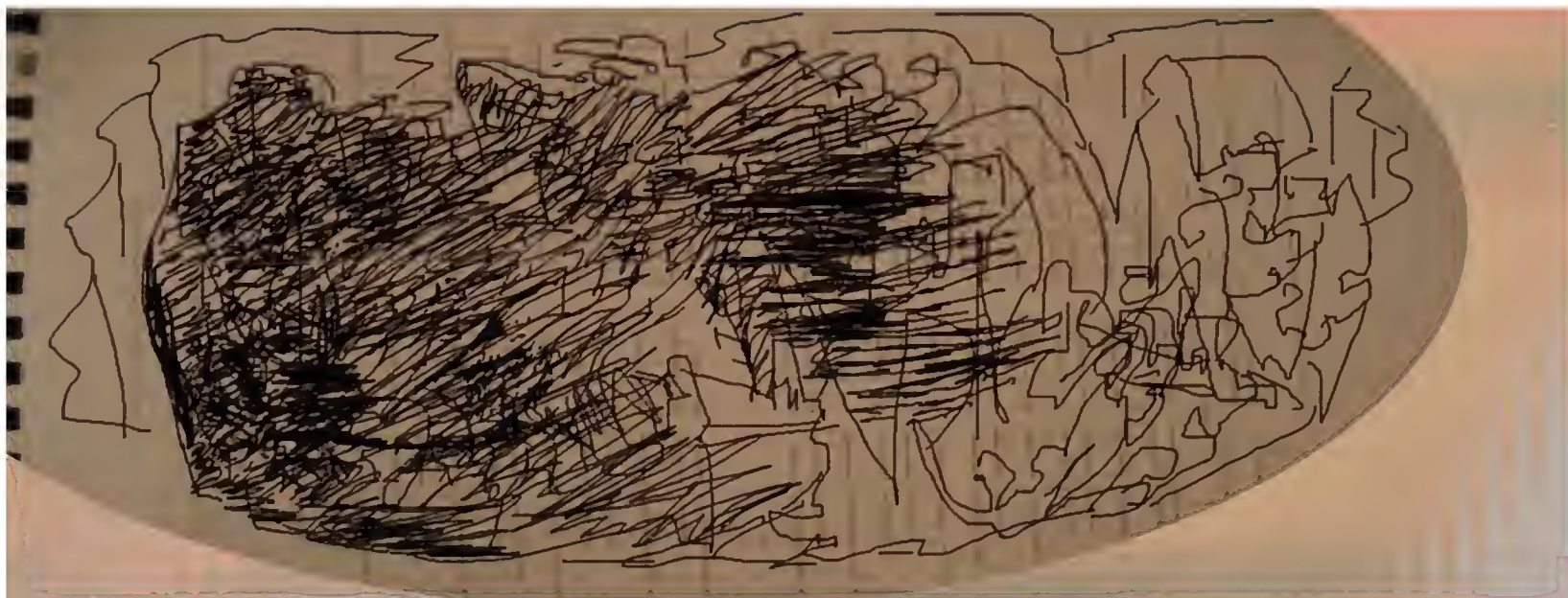


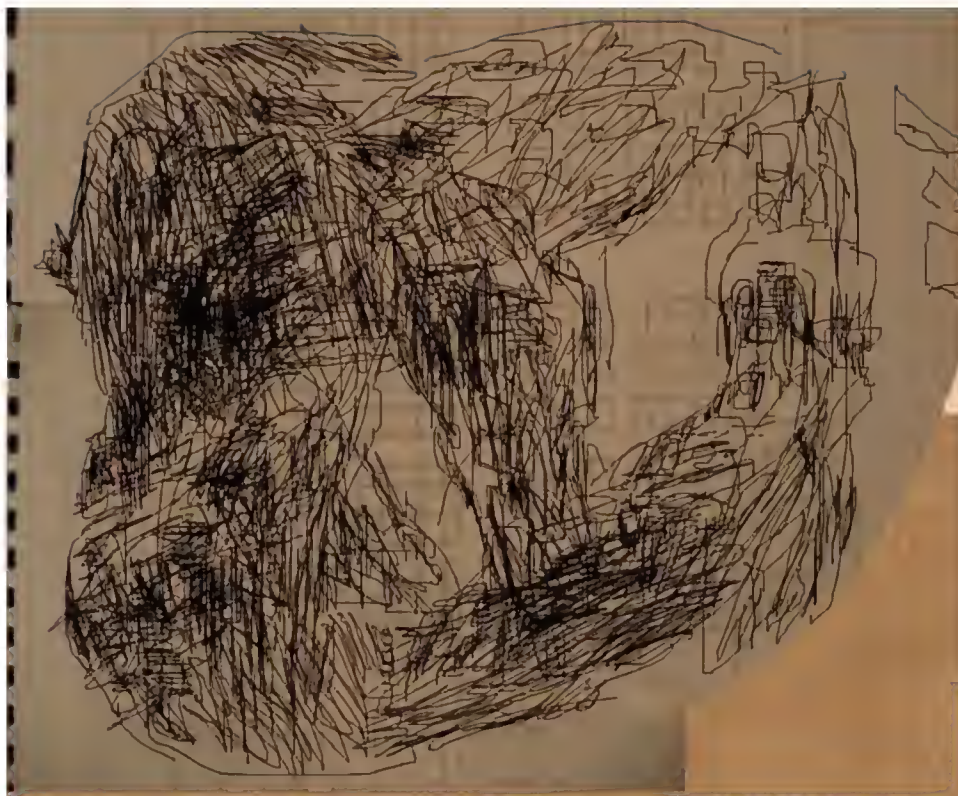






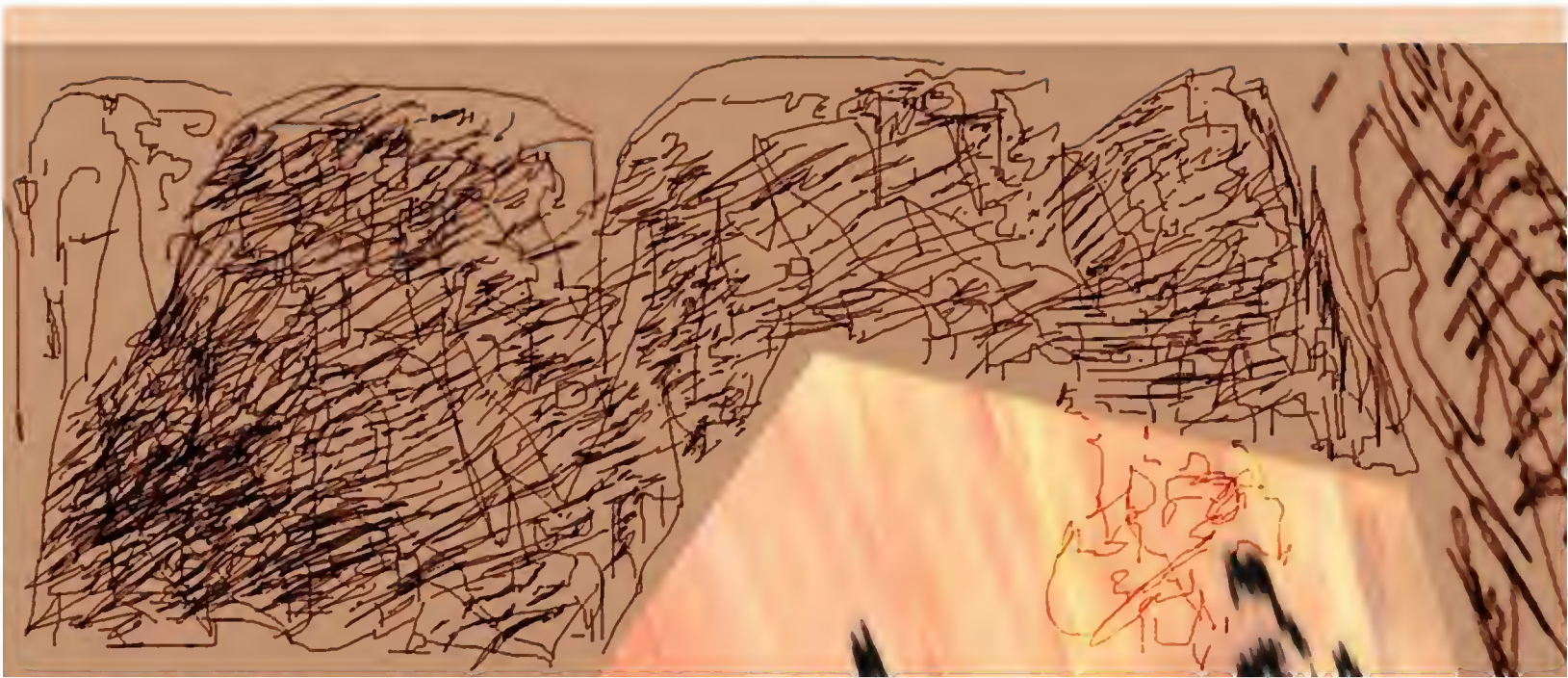


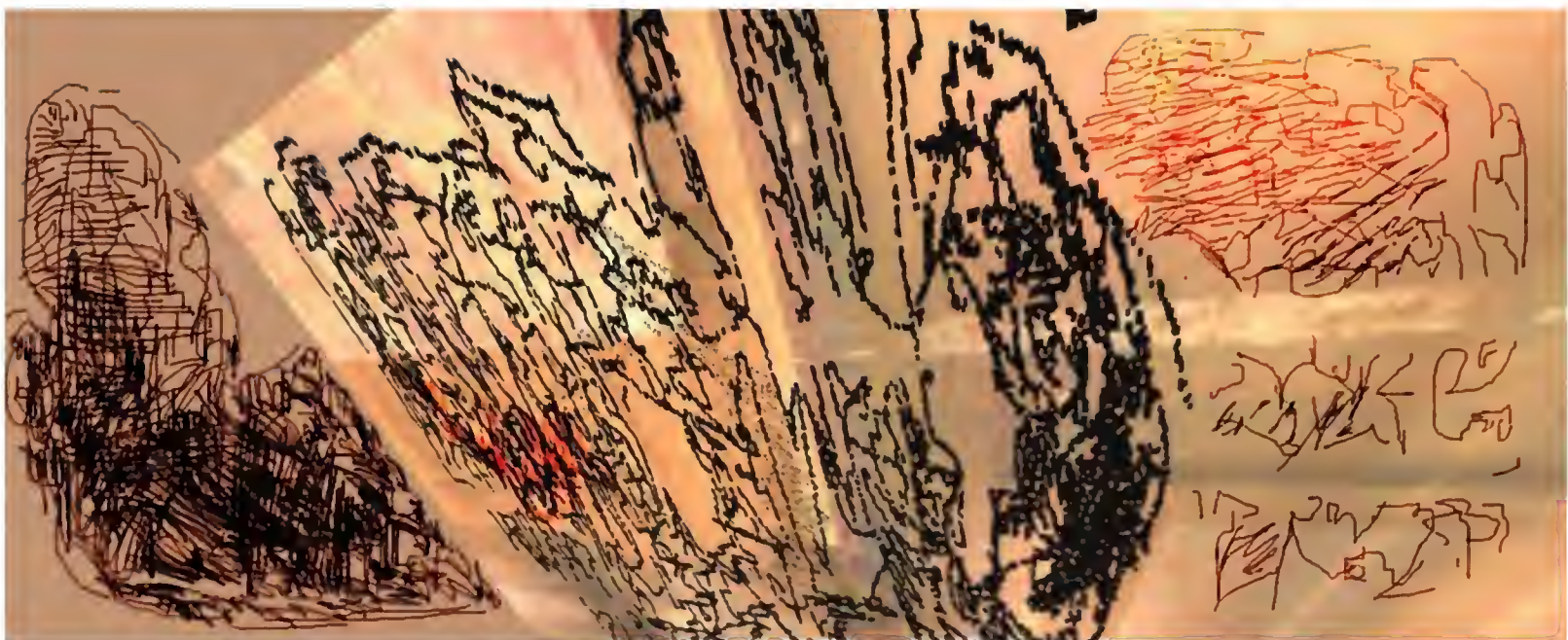








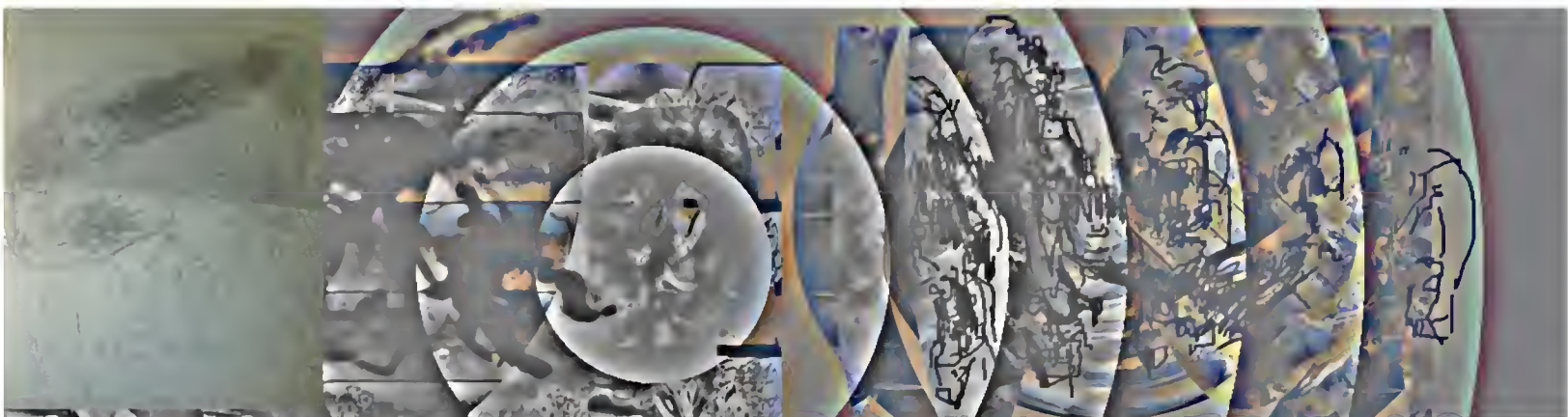


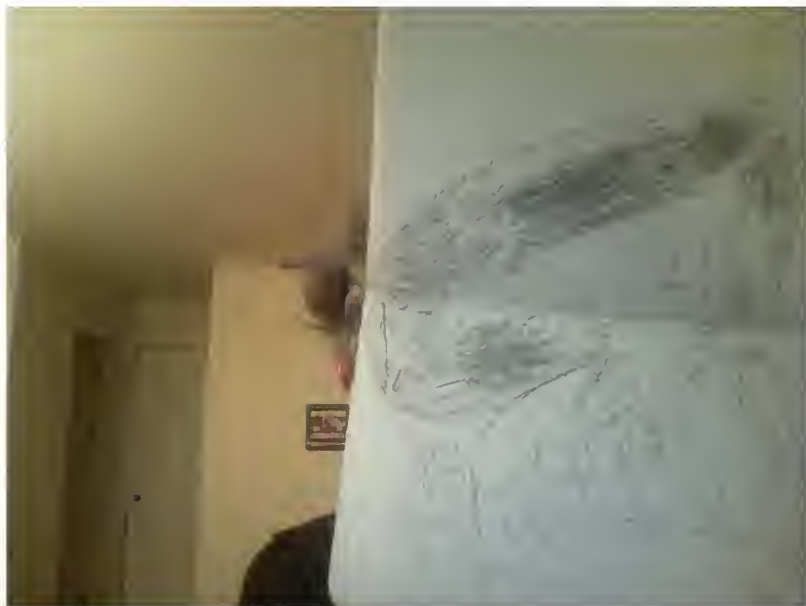














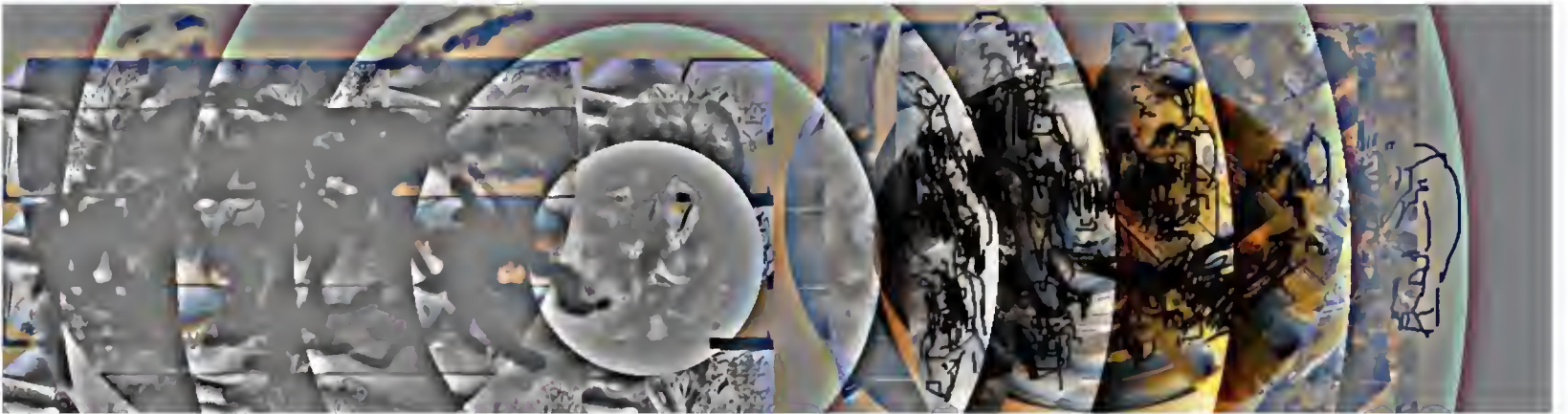
Rope Trick Trope Bridge

or pore ricket porte
Bridge

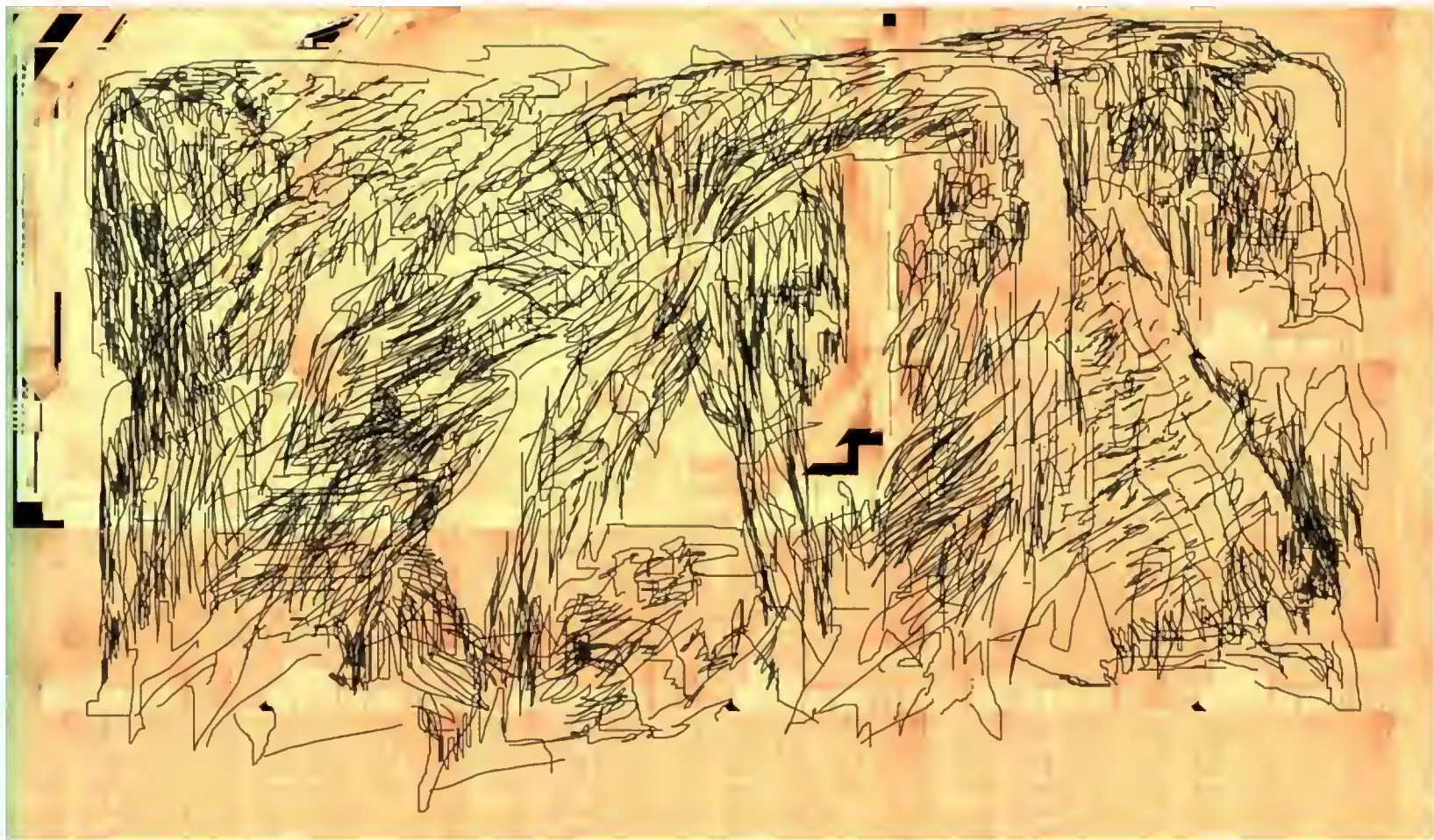
(Sanskrit Krati Lekha
= diagramatic drawing
(Crystal Lake))

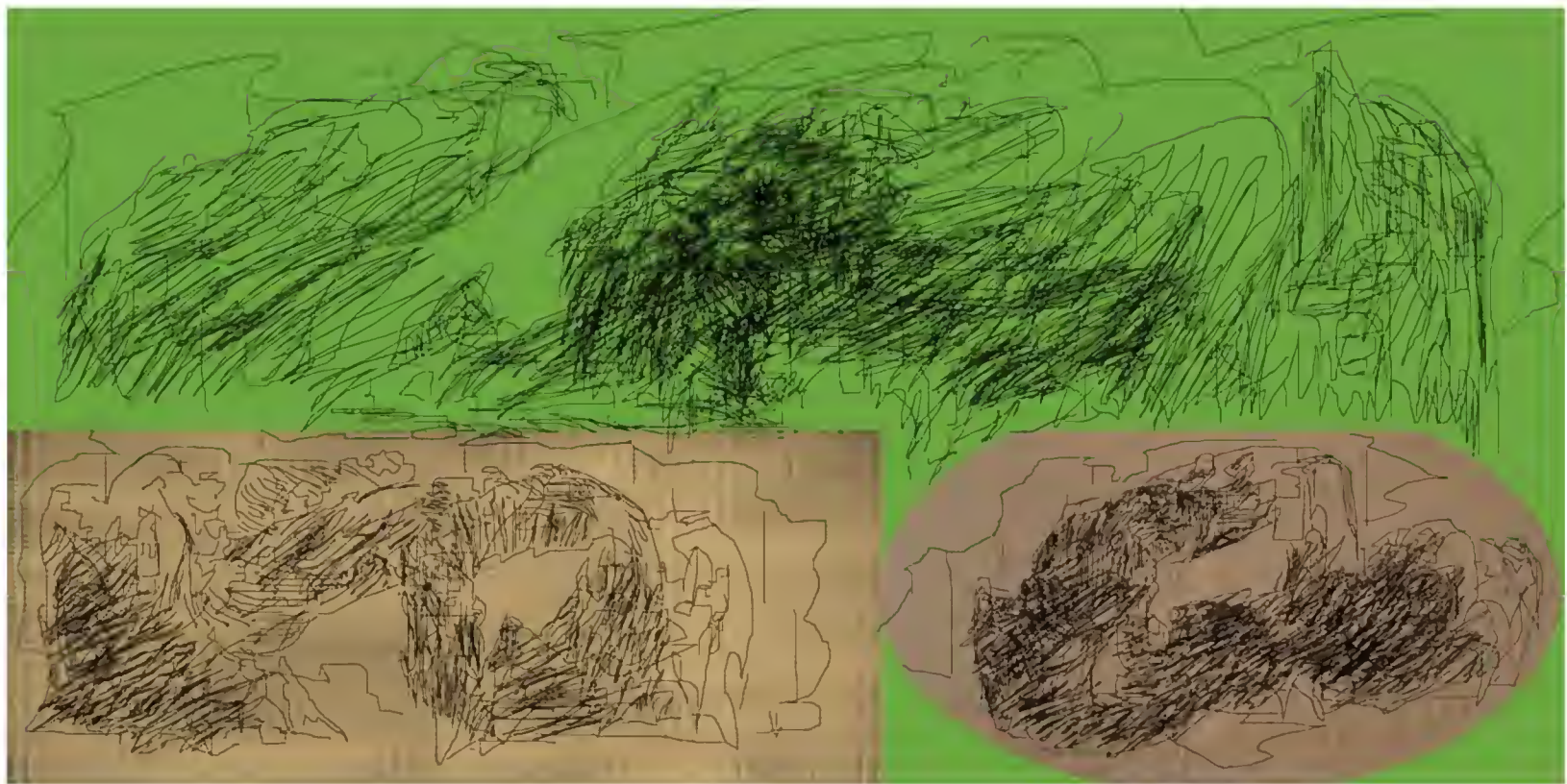




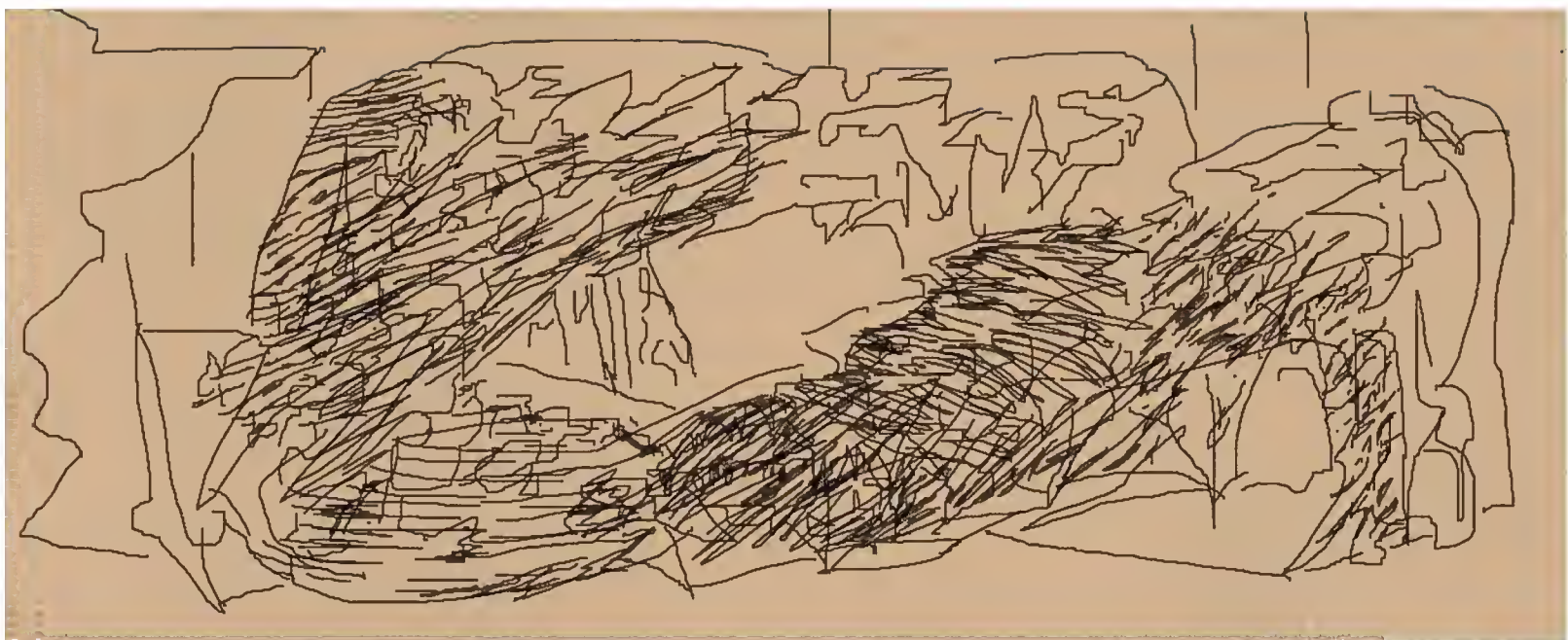


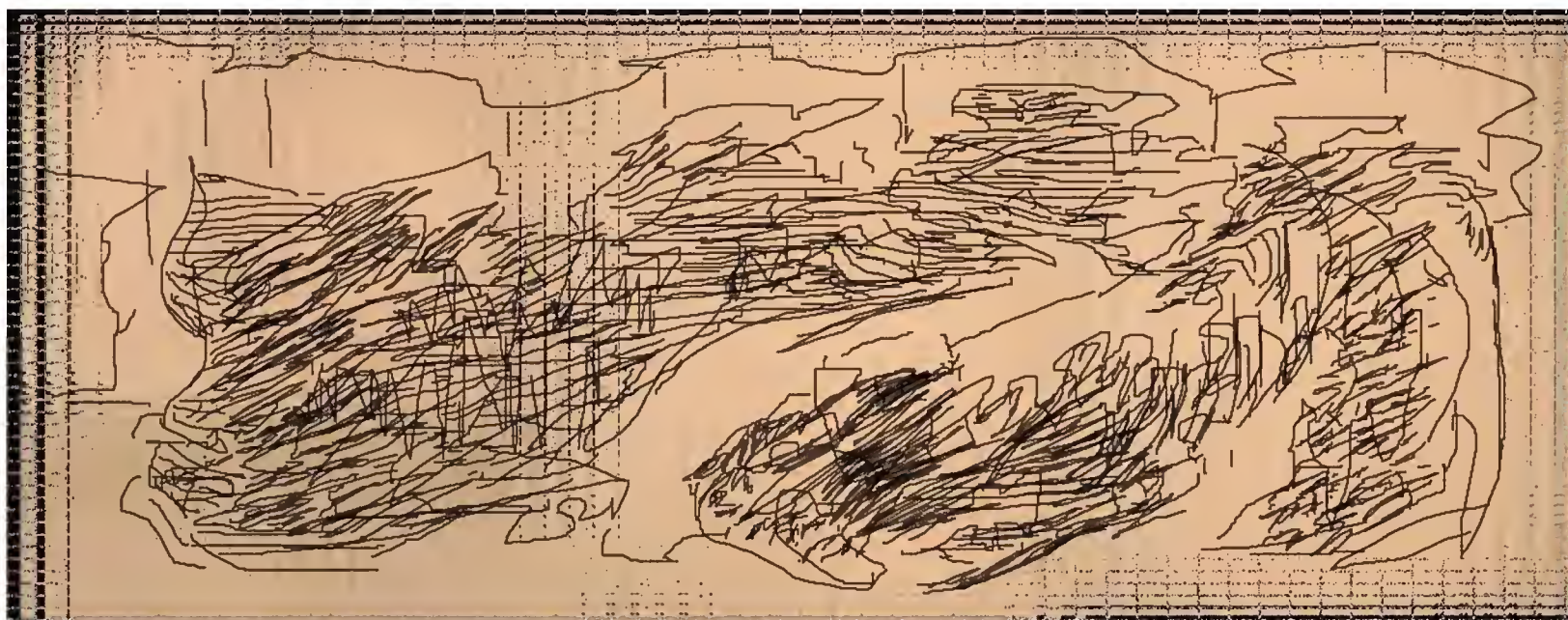


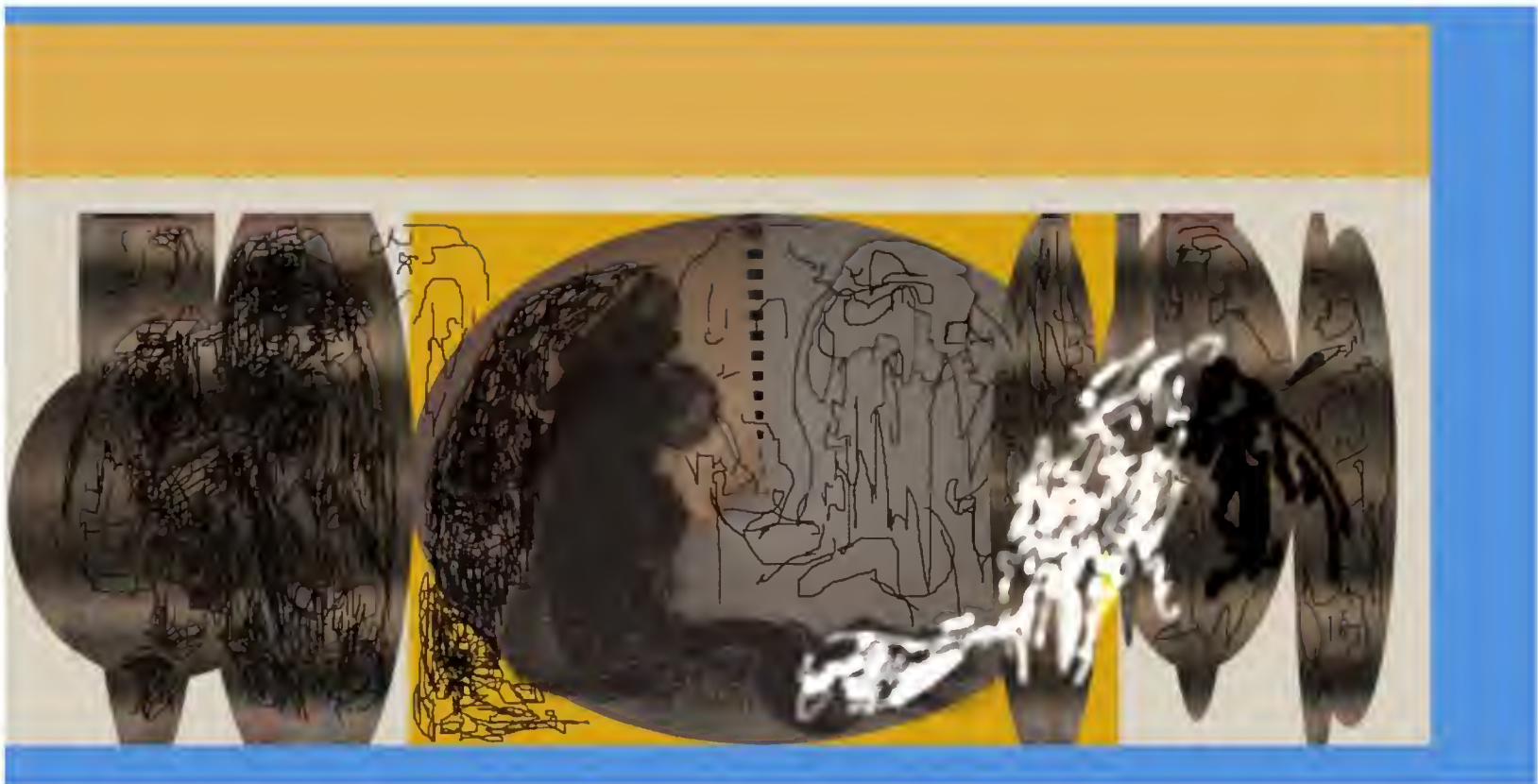














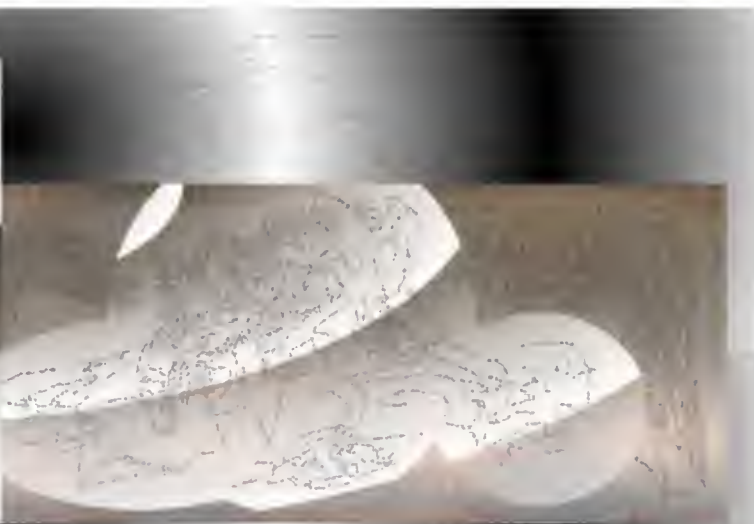


Albertine Window
With Continental Drift 8



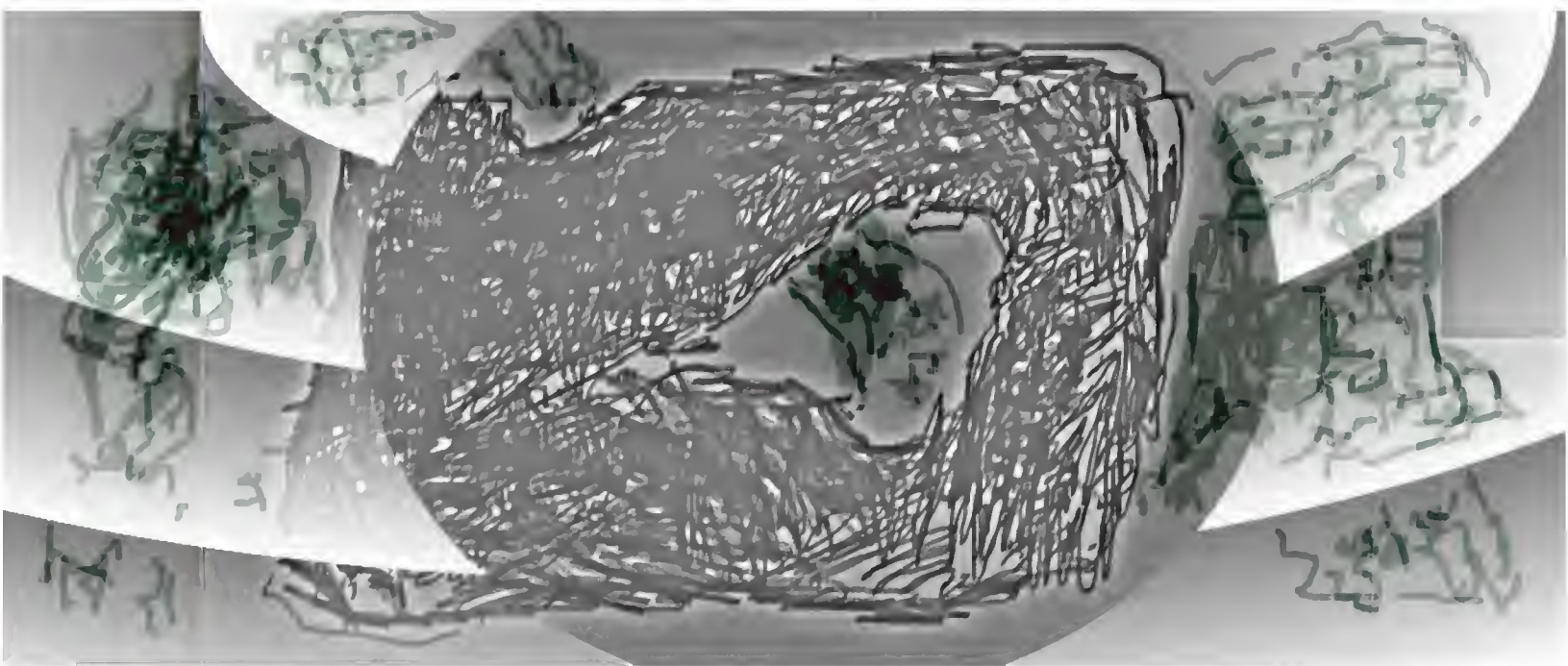


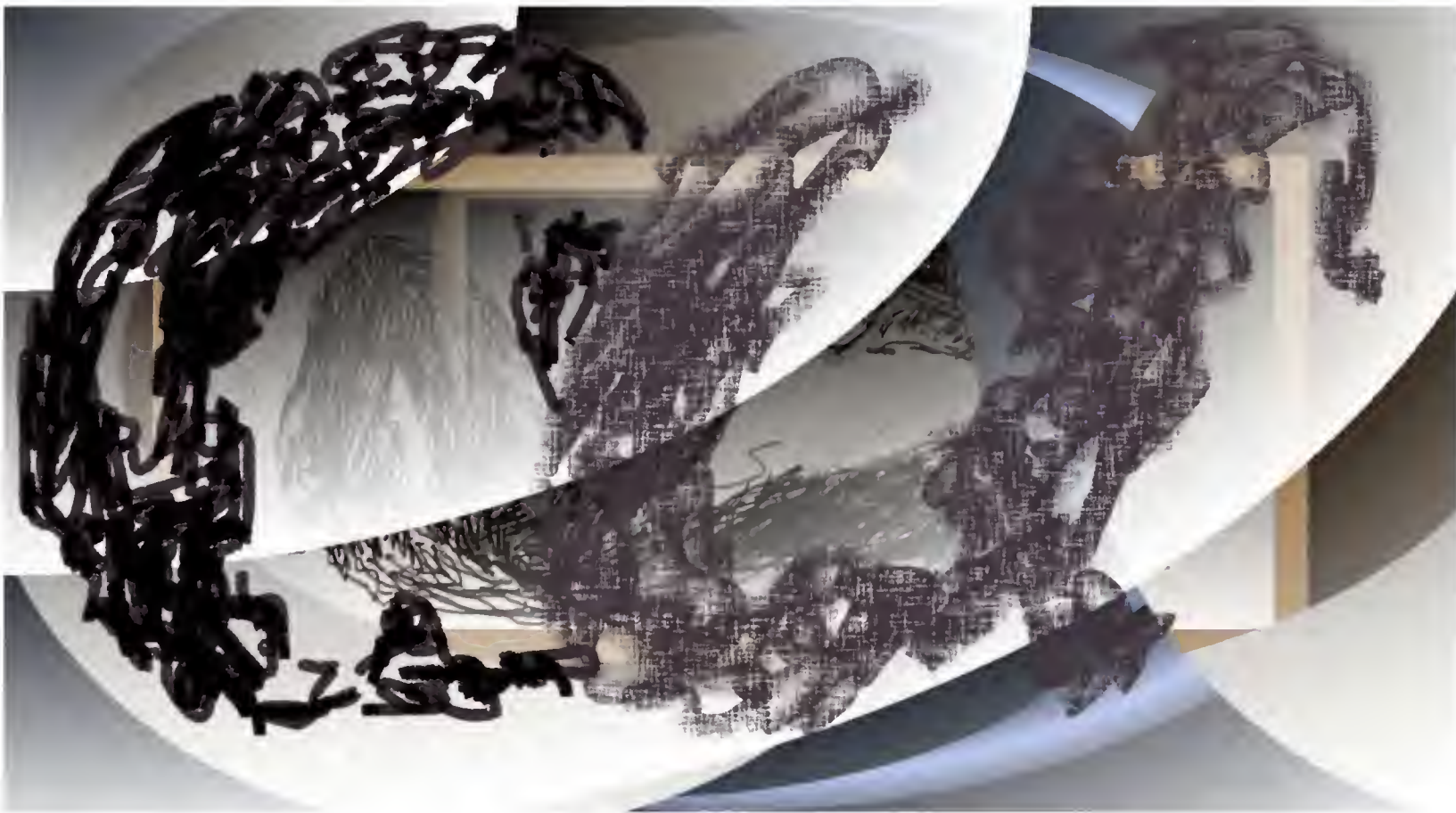


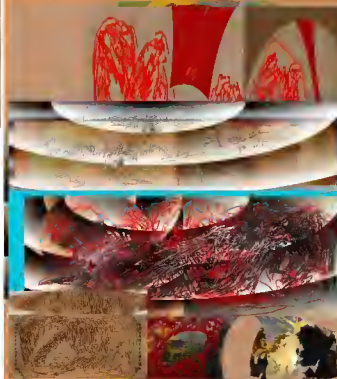
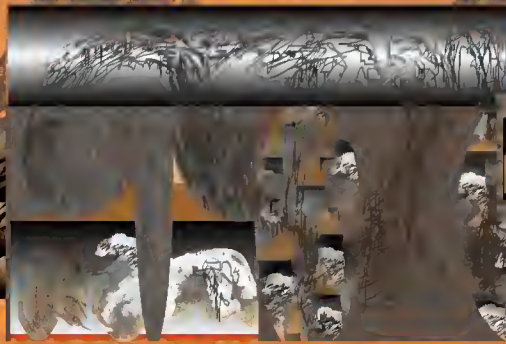












OBJECTS / EXPERIENCE

CONDITION

SIGNIFIED

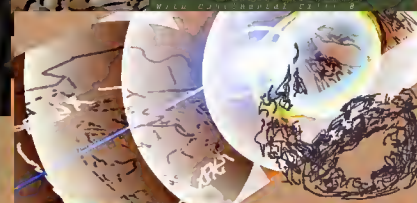
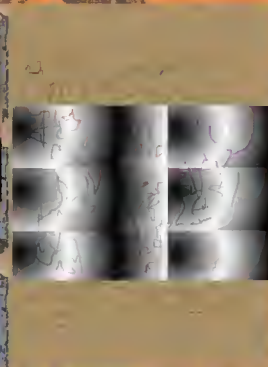
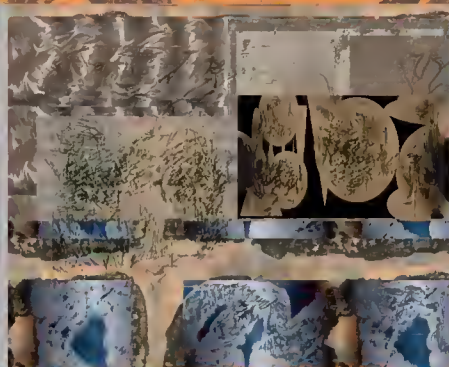
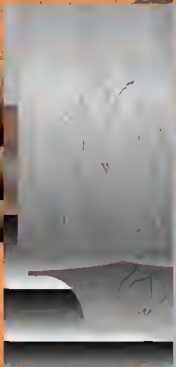
SUBCONSCIOUS

SIGNIFIED

SEEING

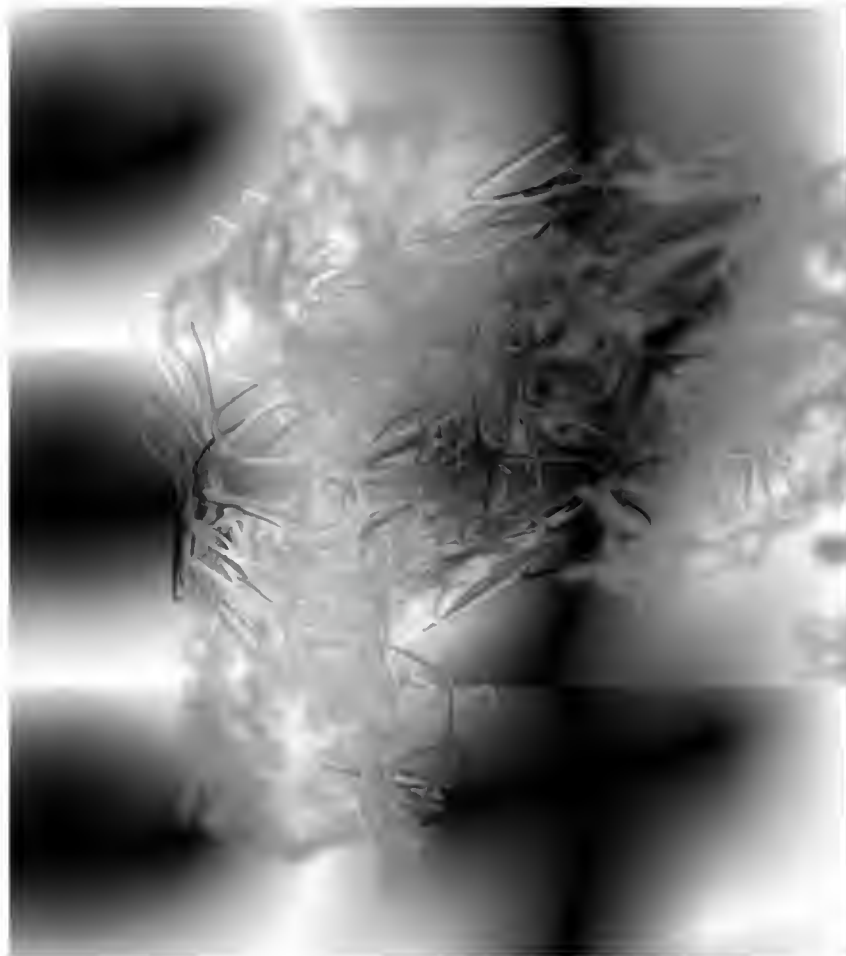
FOOT

PORTABLE PRAYER

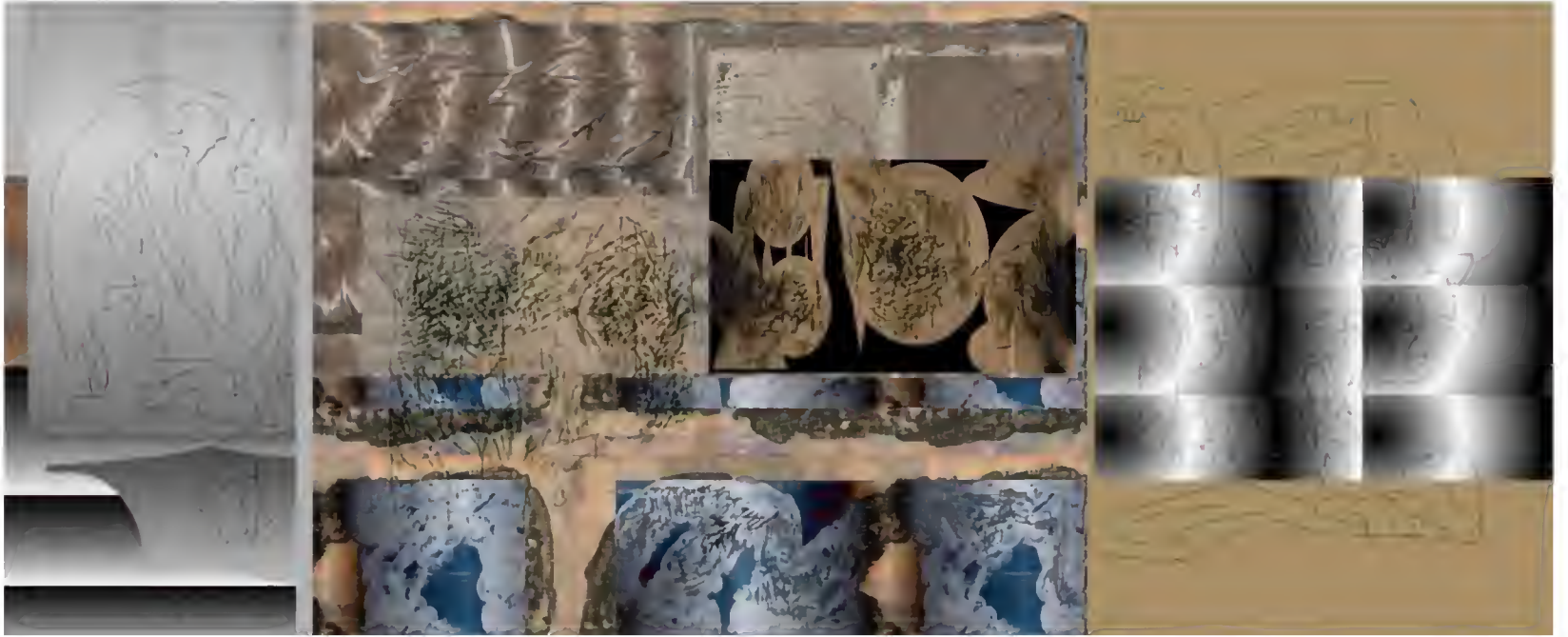












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